



GALE NEWSLETTER

**Gender Awareness in Language Teaching
Autumn 2021**

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Cover by Susan Laura Sullivan

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From the editor

Last year’ s newsletter guest edited by me had the theme of ecofeminism. This year’ s theme is intersectionality. We all have multiple, overlapping identities. Identity issues and more appear in the following pages. I hope readers of this newsletter will find the content as stimulating as I have. Note that Finn and Shearer invite responses to their topic. Email addresses of contributors appear with their articles. In addition, reports of four undergraduates studying at a national university in central Japan are included in the Student Voices section. What do students know about gender and what do they think about it? That concerns all of us educators. These four students kindly give us a glimpse. Finally we have some brief member news

and information about upcoming events. Thanks to Susan Laura Sullivan for help in vetting. –Jane Joritz-Nakagawa

Casual Sexism in the Classroom: How Do We Respond?

Carey Finn and Allison Shearer

Inappropriate comments about hobbies. Lewd answers when asked about favourite things to eat. Homophobic slurs. Teachers in secondary and tertiary education in Japan are - at least based on anecdotal evidence - likely to have encountered this kind of sexism from students in the classroom, in L1 or L2. They are equally likely to have been distressed by it, but may have been unsure of how best to handle it. The question that we ask here is not whether, or even why, this problematic behaviour arises; but rather, what we can *do* about it.

In 2019, a report on sexism in the UK education system suggested that it “has been normalised and is rarely reported” , with over a quarter of secondary school teachers admitting that they would not feel confident tackling a sexist incident if they experienced one at school (National Education Union & UK Feminista, 2019, p. 3). It is noted that “sexual harassment, sexist language and gender stereotyping are commonplace in school settings, yet teachers report feeling unsupported and ill-equipped to respond,” (National Education Union & UK Feminista, 2019, p. 2). Training - or rather, a lack thereof - is cited as one reason for this; we would suggest that in Japan, language teachers face similar difficulties. How much of your formal studies or professional development has covered practical, effective responses to sexism and sexual harassment in the classroom? In our cases, the answer is close to none. The number of incidents we have experienced in our collective 18 years of teaching in Japan, however? Significantly higher.

But let's take a step back, for a moment. Sexism is a very broad term indeed, one that we cannot hope to even begin to do justice to in this fledgling paper. We have chosen to limit the scope of the discussion (for that is what we hope it will ultimately become) to "casual" or "everyday" sexism, which, in our personal understanding, encompasses comments and other behaviours that create a hostile, demeaning or offensive classroom environment, whether intentional or not. We have based our understanding on the concept of casual or everyday racism; racial discrimination so commonplace that it may have become normalised "and infused into daily conversations through jokes and stereotypes or through unconscious body gestures and expressions," (The Conversation, 2014). Alternative terms, which more accurately capture the type of sexist, offensive behaviour we are referring to, may exist; we would invite suggestions as part of the broader conversation we hope to start.

In this essay, we restrict our focus to verbal forms of casual sexism, as the ways of responding to this seem less clear-cut than in instances of inappropriate physical contact. The lines between sexism and sexual harassment are not always clear; however, we understand the latter to be an extreme manifestation of the former, in line with the definition provided by the European Institute for Gender Equality (n.d.).

In Japan, the legal parameters of sexual harassment extend to the rendering of an environment "unpleasant through sexual talk or jokes," (Association for Japan Exchange and Teaching [AJET], n.d.). Many resources cover the issue of sexism and sexual harassment by coworkers, or by teachers - directed at students. However, it is not as easy to find material dealing with the issue of student - student sexism, or student - teacher sexism, particularly where it is indirect.

In different classrooms, with different students at both the secondary and tertiary level, we have each faced different types of sexism and harassment

over the years. This has ranged from condescending remarks about women in general to obscene gestures and overt sexual comments, as well as homophobic mutterings. Every single incident was upsetting, and has stayed with us. In the majority of cases, the offending students, to the best of our knowledge, identified as male. The classrooms were a mix of all-male or co-ed, with the number of females sometimes, but not always, in the minority. Female students were often, though not always, visibly uncomfortable when the incidents occurred.

Our responses have varied from confronting the offending students directly but politely, either in L1 or L2, to clearly but perhaps more non-confrontationally stating “I do not want to hear that,” and - to our shame - saying nothing. US-based educator Jill Dolan (2012), who writes about casual racism in the classroom, considers the teacher’s shame from two perspectives: the emotion that may linger for years after an incident that was not handled satisfactorily; and the silencing force that shame can be, when we do not speak out, for fear of shaming a student. Referring to “dicey situations” (Dolan, 2012, p. 39) that are difficult to address, she poses questions to encourage reflection and future, less shame-inducing responses among teachers. Here, we’d like to do the same.

It may be useful to ask ourselves the following, when reflecting on uncomfortable incidents of sexism - whether past or possible future - in the classroom:

- Are there guidelines around sexism and sexual harassment at your workplace? If not, what needs to happen for guidelines to be drawn up?
- If your own child (or niece/nephew/similar) experienced - or caused - such a situation, how would we want the teacher to respond?

- Is there anything that can be done to prevent a similar situation arising?

As educators, we would do well to keep in mind the many ways in which learning takes place. A handbook on responding to hate and bias in schools published by US-based organisation Learning for Justice reminds us that lessons go far beyond the textbook:

“[Adults] teach by example, by the tone and words they choose, by how they treat others during moments of disagreement or tension. They teach by what they don’ t say. If, for example, they allow a bigoted comment to go unchecked, they are offering tacit approval of similar comments.” (Learning for Justice, 2017, p. 4)

Both needing to and knowing how to respond can be a burden. This may be a particularly heavy one for female teachers, and even more so for those who are part of minority groups. Acting from the position of Other can add an extra layer to the challenge. Attempting to manage sexist behaviour in the classroom can be intimidating; all the more so if the teacher feels marginalised.

We do not have the answers to the question of what we can do about casual sexism in our classrooms, but we think it would be beneficial to help each other find them. To that end, we would like to invite readers to share their experiences and thoughts, by way of written responses or participation in the informal workshops we hope to organise in the future. Perhaps, by discussing the issues and possible responses together, while considering current literature on sexism and sexual harassment in schools, we will be able to start plugging the gaps in our training and be better prepared to handle incidents if and when they arise.

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21st Century Girl: Multifaceted View on Gender through BTS and ARMY

Ma. Wilma Capati (capati@soka.ac.jp)

The world of music has been shaken by the 7-member South Korean boy group BTS. This group consists of RM, Jin, Suga, J-HOPE, Jimin, Jungkook, and V. Since their breakthrough in the Western Market with their first Top Social Artist award in the 2017 Billboards Music Awards, BTS has become unstoppable. Their continuous growth as artists may sound spectacular, yet their way through the top has been not only through hard work but also the inevitability of facing racial and gender stereotypes. Aside from the negative connotation towards BTS' masculinity, the BTS fans called ARMY, shortened for Adorable Representative MC for the Youth, have also faced the "fangirl" stereotype where the label, "crazy" or "rowdy" have been heard multiple times. Despite the stereotypes on gender and race, both BTS and ARMY continue to break the walls through their innovative ways. While ARMYs continue to do philanthropist activities outside BTS, BTS uses their voices to speak for themselves and society. BTS continues to go beyond the boyband image and speak about our world today through their socio-politically aware lyrics and ideology. This paper focuses on how BTS and ARMY have shown a

new way to portray boy groups and fandom culture in terms of gender. Through BTS and ARMY, stereotypes on gender roles and binary are being broken to this day. Hence, this is a multifaceted view on how the culture of ARMY and BTS have shaped gender not only in South Korea but also on a global scale.

BTS and Gender

Masculinity in South Korea has always been correlated with its traditions. According to Praptika and Putra (2016), patriarchy in Korea has begun in the Joseon dynasty when men are the only ones allowed to receive education and be involved in sociopolitical matters. This has shown the traditional masculinity that is present in South Korea. *Traditional masculinity* in the sense that power and status are reinforced starting in the family where the father is the breadwinner. This traditional masculinity has declined over time when South Korean women have gotten the right to education and began to participate in public in 1948.

Although this was only the beginning, the change towards gender roles was still discreet. Patriarchy is a societal issue that South Korea still faces. The pop culture of Korea, however, started to soften these gender roles when it became popular in Japan through an actor named Bae Yong Joon (Jung, 2011). The term soft masculinity has been correlated with *bishounen* or “beautiful man” in Japanese. Since then, *the Hallyu* wave has continued to show men outside the traditional masculine image. Korean pop, or K-Pop, has portrayed men to be outside the definition of traditional masculinity. BTS, being labeled

as K-pop idols with hip-hop origin, are examples of men who redefine the meaning of masculinity. The seven-member group began their careers with hip-hop and explore further through pop music that would reflect their gender fluidity.

Although BTS has been introduced into the western market as a stereotypical boy group that targets the younger audience, BTS songs have always been focusing on certain issues outside the usual love songs. Not only have they promoted self-love, but they are also strong supporters of gender equality and mental health. For example, their debut song, “No More Dream” speaks to the youth who have no ambitions to find their dreams. Another song is from their member SUGA, under the name Agust D, who released the song “The Last” under his first mixtape which talks about his battle against his Obsessive-Compulsive Disorder and depression. However, with the title of the article, 21st Century Girls, this title song talks about women empowerment. RM, the leader of BTS, was one of the writers of the lyrics for this song. The song encourages women to be strong and tells them that they are enough (Kelley, 2017). From a fan's perspective, this is a powerful message connected to their Love Yourself album which, as the title says, talks about self-love and appreciation.

However, the earlier years towards BTS which had an original hip-hop path were challenging especially when they have decided to deviate to pure hip hop culture. In a summarized article by Korean Times (2019), B-FREE, a South Korean rapper, has criticized members RM and SUGA for becoming a KPOP idol instead of pursuing a career in hip-hop. B-FREE particularly

mentioned wearing make-up and eyeliner to the two BTS members. Although he apologized for the statement years later, BTS fans were not convinced of the apology. The notion of B-FREE towards the members, RM and SUGA is proof of how the hip-hop community, as well as South Korean men, view K-pop idol image differently especially in a sense of masculinity. Contrary to the hip-hop community where traditional masculinity of reinforcing power is being highlighted, debuting as a male KPOP idol will bring a different image wherein men wear fashionable clothes and are seen as beautiful and sophisticated. These aspects of fashion when it comes to a male KPOP idol can be referred to as flower boys (Oh and Oh, 2017). It has shown that the popularity of KPOP in South Korea may be viewed differently especially by men who perceive masculinity in a traditional sense—reinforcement of dominance and power. Despite the criticism received from B-FREE and possibly other hip-hop artists, BTS has continued to grow as musicians and embrace their definition of gender through their flexible image from hip-hop to pop.



BTS debuted in a hip-hop style with "No More Dream" in 2013 (Left); BTS promotions of "Boy With Luv" featuring Halsey in 2019 (Right)

Throughout a fan's journey, one surprising element that BTS offers to their audience is their flexibility and ability to debunk traditional masculinity. In their early 2013 debut, BTS was purely in the genre of hip-hop. However, they slowly evolved into versatile artists and explored more genres. For example, their 2019 hit *Boy With Luv* featuring Halsey has shown seven men wearing all pink. The color pink has always been associated with femininity. However, pink has been also been associated with confidence and independence in a post-feminist sense ([Koller, 2008](#)). In other words, it is not exclusive to one gender alone due to its reflection of an attitude and persona. BTS wearing pink in a fun song may indicate their acceptance of their idol image regardless of comments about their masculinity in a patriarchal society like South Korea.

Even though they have been ridiculed by the Korean hip-hop community in their earlier days, BTS has proven that they can break through the gender norms not only through their music but also through their aesthetics and fashion choices. In a way, this is something that can be considered liberating not only in the hip-hop industry—it can also be considered a liberating move in South Korea which continues to have conflicted views on traditional masculinity due to the existing patriarchy to this day (Park, 2001).

The androgynous image of BTS has paved the way for gender positivity not only in South Korea but also on a global scale (Ahluwalia, 2019). Instead of taking the criticisms on their fashion choice personally, BTS has embraced gender fluidity in terms of fashion. It shows that despite how they can be criticized due to expectations towards men, BTS has used this as an

opportunity to flaunt their music with aesthetics that are not defined by the gender binary. Moreover, they have used their artistry to reach and empower fans regardless of age, color, and gender through songs about self-love.

ARMY: Beyond the “Fangirl” Stereotype

Another aspect of gender that can be discussed concerning BTS is their fandom. Encountering the term *fangirl* may have mostly negative connotations among the general public. For example, fangirls are often stereotyped as rowdy and crazy. It is undeniably a result of double standards and sexism. Female fans have been labeled as crazy since The Beatles, yet male fans of sports teams screaming are just men who wanted to have fun in their sports event. This has been highlighted for having double standards towards men and women and the expectations of society towards masculinity and femininity (Juengling, 2019). Double-standards in a way that female fans act in a specific way different from how male fans act (Song, 2015). However, BTS fans continue to break this fangirl stereotype similar to how BTS continues to go beyond the boy group and idol image.

ARMY is a shortened version of the "Adorable, Representative MC for Youth". Similar to how BTS voices their thoughts in the society and the youth, ARMYs live up to their name by speaking the same way as the boy group they idolize. The ARMYs have been proactive not only through organized voting for different kinds of the nomination of BTS but also through philanthropist works. One example of this is how the BTS ARMY has raised \$1 million for Black Lives Matter by using the hashtag #MatchAMillion after it came to the public that

BTS has donated 1 million dollars for the said movement (Bhandari, 2020). The organization of BTS ARMYs is still unmatched to this day, and this has been proven in voting for the Billboards Music Awards as well as organizing streaming to break records.

Another breakthrough of the BTS ARMY is the project called One in an Army. In October 2017, BTS partnered with UNICEF for their anti-violence campaign called LOVE MYSELF (Moon, 2020). BTS hoped for a better world through their music and aimed to use their voice against violence against children and women. Moreover, 3% of their Love Yourself album sales have been donated for this campaign. This partnership has inspired fans through One in An ARMY—a tweet about working on a project through donations has garnered attention from ARMYs around the world. This has resulted in various ARMY fanbases from different countries participating in donation drives.

With the Love Myself campaign, BTS was invited to give a speech in the UN. This has been another powerful event given by the group not only because of their presence in the UN but also on the content of their speech itself, read by the leader, RM. One highlight that can be worth remembering in the speech was the quote:

"Tell me your story. I want to hear your voice, and I want to hear your conviction. No matter who you are, where you're from, your skin color, gender identity: speak yourself" (Unicef, 2018).

It is very refreshing to hear a KPOP idol talk about voice regardless of skin color and gender identity. Aside from BTS, ARMYs continue to work hard not only in supporting their music but also with philanthropist activities. Given

the examples of ARMY breaking the fangirl stereotype through One in an Army and #MatchAMillion, it should be highlighted that ARMYs are diverse not only in terms of race but also in terms of gender, background, age, and personality. Yet, they are unmatched when it comes to organization and unity in various goals. The internet has also become a powerful tool to connect with ARMYs from different parts of the world which have resulted to these projects becoming possible.

Conclusion

The word, "pioneers" may be benefitting these artists as well as their fans for their continuous efforts to use their voices through music to address social issues that the world faces today. Moreover, the diversity of the ARMY community shows that the term, "fangirl" alone has gone beyond the stereotypical image. One reason why the view on gender is multifaceted when it comes to BTS and ARMY is because of how gender can be discussed in terms of their music and lyrics, fashion, and actions outside music. Through their song, 21st Century Girl, BTS has aimed to encourage women. It was to the point where ARMYs have created their image of empowerment through their philanthropist actions around the world. As BTS continues to soar as the biggest boy band in the world, ARMYs continue to maintain the strength of its fandom. BTS is not the only people that should be watched throughout their success—the unity of ARMYs as fans who are diverse in race and in gender is something to anticipate.

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Interview of Yumi Mizuno by Antonija Cavcic <antonia.cavcic@icloud.com>

水野さんとインタビュー

Cavcic: For anyone who doesn't know you, can you briefly introduce yourself. What do you do for a living, and what motivated you to start the "Smash Shukatsu Sexism" campaign?

水野: I'm currently working from home after I quit my job as a backstage interpreter. Our campaign team also contains an instructor for business manners, university students, office workers, etc. The story goes back to around 2010-2012, when I tried to start job hunting as a university student, but I quit doing so. I identify myself as non-binary, and when I faced the gender binary norm in Shukatsu (job hunting, often used to describe the unique job hunting process in Japan) manners, I thought I couldn't conform to it. I was assigned female when I was born and I've been living with this body type until now, I thought I couldn't fit in the suit style "for women". Also, I thought forcing women to wear heels, pantyhose, skirts/tight pants and to put on makeup and to use those slim ladies' bags was very insulting. Students around me were originally very diverse and each of them had their own ways of expressing their gender, but once the job hunting season came, they all started to dress the same, abiding by the Shukatsu "manners" and I suddenly felt alone and scared. I was so depressed and messed up that once I told my best friend not to show up with that Shukatsu style in front of me. Still, I had some workplaces in mind that I wanted to work at, so what I did was to go to the nearest station to the interview venue with my tie, flat leather shoes, socks, no makeup, and my bag that I bought from the "men's" area at a shop, and then I went to the bathroom at the station, and I put on makeup, took off my tie, changed my shoes into the ones with heels, changed

my socks into pantyhose-like socks, and went to the interview.

Apart from gender identity and gender expression, I was worried about my sexual orientation at the same time because I knew that I'm not really heterosexual. There were lots of instances of microaggression in my daily life, and then I started to think like, "From now, everyone will be categorized as men or women as Shukatsu manners instruct, they'll get married (I mean heterosexual marriage) and have families, but I can't follow that rule so I'll be left alone without any future prospects". I thought there's nobody like me in this society, and thought the society was attacking me. I quit job-hunting and stayed in bed all day long. Even after graduation, the situation was the same and I tried to sleep during the day because I didn't want to accept that my classmates were working dressed like men or women during the day. I was only awake at night. Luckily, I got my health back and started working after a few months. It's partly thanks to Twitter, where I created an account and found lots of LGBTQ+ people there, and I felt it wasn't only me that was worried about this issue.

In 2019, Ms. Yumi Ishikawa started the #KuToo movement on Twitter. I sympathized with her because my first workplace forced women to wear heels, and I started to post tweets with the hashtag. That connected me with Ms. Ishikawa and I ended up helping her campaign mainly as a translator. At first, I thought she could start this kind of campaign because she'd been working as an actor, but as I helped her, I found that anyone can speak up. I had some friends that were also supporters of the #KuToo movement and at the same time we were talking about launching a campaign to say no to this sexist Shukatsu "manners." We talked about what we could do together, and then on November 29th, we launched #ShukatsuSexism campaign.

Cavcic: Let's rewind a little bit and reflect on what it was like for you growing

up. In my case, I attended private schools in Australia, and I really hated having to wear skirts, stockings and bloomers. Of course, I'd have preferred to wear pants, but I didn't have that privilege, or option, until I attended public schools. As for Japan, and as you know, rules regarding uniforms and even appropriate behaviour are structured around even stricter gender binary "norms". So, what was it like for you in high school and growing up in general? Did you have a hard time just being yourself?

水野: I still remember that I was often talked to like "Wow what a cute boy!" by strangers when I was little and went shopping with my mom, partly because I had short hair and had always worn pants. I felt so happy each time because, I think now, little me thought it made me feel like I'm gender neutral. I always remember when my mom told me to stop cracking my knuckles because my fingers would get thick, I would answer "I don't care!". Also, when I saw my mom putting on makeup, I thought I wouldn't put makeup on when I grew up.

I took piano lessons, and when we would take pictures after concerts, the adults would always tell us how to sit properly depending on our gender. I really hated that. Also, one time when we were playing at a big concert, I was going to wear a dress but I envied my friend, who was a boy, who was going to wear a shirt and a vest with pants. My elementary school didn't have uniforms, but my junior high school did. There was a custom where boys come to the graduation ceremony of my elementary school with their new uniforms for junior high on. I still remember I felt so shocked when I saw them, because I felt we would be divided up into two genders from now on. I became unable to express myself in junior high school, partly because I was going through puberty, partly because of the rigid rules (for example, we were banned to bring in diaries that we exchange between friends), and partly because of the uniform. I chose a high school where they didn't force us to wear uniforms and I still think that was the wisest choice I made. I think I got back my identity thanks to my high school which was very liberal.

Cavcic: High school can be quite a harsh environment anywhere in the world, but high school in Japan kind of seems like a training ground for life as an office worker— dress this way, behave this way, complete your tasks, fulfil your duties, and don’ t ask questions. Everyone’ s roles are automatically assigned, there is no room for individuality, and quite a lack of options. Things are slowly changing, but what would you personally like to see change in the Japanese education system?

水野: Sadly, I see multiple news articles reporting that the court said “Forcing students not to dye their hair is an acceptable rule at high school” , or that many high schools require students to submit papers to certify that their hair is natural (not dyed, not permed). There are numerous cases like these. I think these unreasonable rules are directly connected to this Shukatsu Sexism issue because often they force students to follow the rules without any reasonable explanations. In most cases school rules are also sexist. Fortunately, more people are beginning to speak up to change such discriminative rules. I would like more students to know that they have the right not to be violated and it’ s okay to say no to such violations. I know it’ s not always easy to speak up in their positions, so I want to help them when needed and I made this Shukatsu Sexism campaign as one of the good examples for them. When doing some research for our campaign, I often see some Shukatsu instructions for high school students telling them not to put makeup on, but at the same time, in instructions for college/university students, they tell them to put makeup on. I think this example is also deeply related to oppressive custom of school rules, and I want to say no to them as well.

Cavcic: In contrast to high school, university is a chance for students to really let loose and explore their identities a bit more, but it is short lived. As soon as job hunting begins, a new prescribed set of rules have to be observed in order for applicants to successfully secure jobs. This can range from wearing the

“recruit suit” appropriately to gender appropriate mannerisms and behaviour. In your experience (or in general), can you tell us what is expected of a “female” applicant and a “male” applicant?

水野: For “female” applicants:

- It’ s rude for women not to put makeup on.
- It’ s “bad manners” to wear pantyhose that don’ t match your skin color
- Advertising slogans like “Feminine” or “Feminine, curvy shape” (they never tell men to emphasize their “Masculine shape”).
- Advertising slogans like “Beautiful,” “Cute.”
- “Women should wear skirts rather than pants” or “Pants are recommended for seminars and skirts are recommended for interviews.”
- Job hunting instructions or suit makers’ sales strategies based on the idea that women should wear heels, which make it look like heels are the only choice for women to wear.
- Some instructions say women shouldn’ t wear rings on their ring fingers because it makes interviewers make assumptions about marriage and childbirth.

For “male” applicants:

- Lots of instructions tell men to only go job hunting with black hair, black bags and black shoes.
- Almost all instructions tell men to cut their hair short and shave their faces.
- Some instructions tell men to look like executive candidates with their hairstyles, suits, and attitudes.
- Messages such as “Men should be strong” , “Men should aim to become executives” can be seen everywhere.

Cavcic: I’ m pretty sure that after the campaign took off, hundreds of job

seekers contacted you to tell you about their job hunting experiences. What are some of the unreasonable or extreme reasons that employers have based their rejections on?

水野: These are just a handful of the countless anecdotes I have received.

- 結婚しても働きたいですかと聞かれたので、男子学生にも同じ質問するのかと聞き返しました。もちろん面接は落ちました (They asked me if I would like to keep working after I got married, and I asked them back if they would ask male students the same question. Of course, I failed the interview).

- 企業に直接電話をして女性でも応募して良いのか確認したところ、ピット作業員は主に男性の仕事なので女性は受け付けていないとハッキリ言われました (When I called a company (which I wanted to apply to) and asked them if I could apply, they made it clear that they don't recruit women since pit engineer positions are for men).

- 私はある会社の面接にて「Nさんは女性なのでお伺いします」と前置きされた上で結婚願望の有無や出産の希望を聞かれました。その後も「女性は～」という枕詞を度々つけられたため、逆質問の際に「御社の仕事は男女で能力差の出る仕事ですか」と伺ったところ、「女性がチームに1人いるだけで男性陣のやる気が上がる。女性は華になってくれればいい。」という旨の発言をされました。その後、私の方からお断りの電話をしましたが、今振り返っても悔しい体験でした (At an interview they asked me if I wanted to get married or have children, saying “Since you're a woman...” . After that they repeatedly added the phrase “Since you're a woman...” , so I asked them if they have particular positions that suit men or women. They answered “If there's one woman in a team, other men in the team get motivated. Women should be beauties in the office.” After the interview, I rejected their offer on the phone, but I felt very humiliated).

- 音楽の専門学校へ通い、楽器や機材を調整するスタッフを目指していました。いよいよ就活となった時、応募をした時点で女は雇えない、無給でもいいならのオンパレードでした。理由を聞いても女だから、男ならいいが女に任せる仕事はない、女がいると空気が緩む、事務員なら面接してやってもいいと (I went to a music college because I wanted to work as an engineer of musical instruments. When I applied for jobs lots of employers rejected me because I am a woman. They said they could hire me but they couldn't pay me. I asked them why but they answered it was because I was a woman, there were no jobs for women, the atmosphere of the workplace would be loose if there's a woman, and that they could interview me as a desk worker).

- 自分は女性なのですが、就職活動中に、パンツスーツとローファーを着用していると「女のくせに男みたいな格好をするな」、「目立とうとするなキモいんですよ」

など、企業の方から心ない言葉をかけられることが多く、最終的には就活を諦めてしまいました (I'm a woman and when I was wearing pants and loafers for job hunting, some employers told me "Don't dress like a man, you're a woman," "Don't try to stand out, it's disgusting" so I gave up job hunting in the end).

- 化粧をしていないと駄目だと怒られた。それに対してイギリスの航空会社以下です、と反論したらここは日本だ、と更に言われた (An employer scolded me for not wearing makeup. I talked back saying that they're worse than British airline companies, but they told me we're in Japan).

- 受けた会社の中にはスカートとパンプスでない理由を問われたり、嫌な顔をされたこともあります (Some employers asked me why I wasn't wearing a skirt and pumps. Some employers frowned at me seeing how I was dressed).

Cavvic: Some of those stories are absolutely dreadful and that's just the tip of the iceberg. It goes without saying that whole recruiting process in Japan is

indeed a burden and can cause anxiety and unnecessary stress for applicants of all backgrounds. However, as your experience (among others) has highlighted, sexism and gender discrimination in the recruitment process is widespread. What do you hope to achieve with the “Stop Shukatsu Sexism” campaign in the near future?

水野: I want people (especially whom we’ re submitting the petition to) to realize the sexism in the current Shukatsu manners, look back at what they’ ve been doing, and stop perpetuating the sexism. I also want society as a whole (including students and their families) to recognize that we should say no to those forms of sexism.

Cavcic: I think it will take time for some of the conservative large-scale corporations to adapt and make changes, so in the meantime, what can small businesses do to make the recruiting process a comfortable, equal and safe space?

水野: I think it’ s advantageous for small businesses to change quickly. While large-scale corporations are wondering what to do, they can quickly start to advertise that they don’ t allow any sexism during their recruiting process. Actually, we’ ve started to ask companies to say no to Shukatsu Sexism and a few companies have already shown support.

Cavcic: What advice would you give to job applicants across the gender spectrum who don’ t want to be forced to “fit into the box” or explain themselves every time they have an interview?

水野: I personally want to tell them that there’ s nothing wrong with them. They should just be themselves. It’ s society that’ s wrong. There are lots of workplaces where they can work being themselves and lots of workplaces need their abilities. Also, students have the right to choose workplaces

themselves, so they can avoid sexist workplaces. They can avoid sexist workplaces by dressing according to their gender identity, and that's a very important filter when they choose workplaces.

Cavvic: Good luck on the campaign and we hope to see some progress in the coming months. Thanks for your time.

For more information about Smash Shukatsu Sexism, visit #就活セクシズム on Twitter or the Change.org petition at <<https://www.change.org/p/就活セクシズム-をやめて就職活動のスタイルに多様性を保証してください>>

the applicant review by Susan Laura Sullivan susan.sullivan1@uowmail.edu.au

aoi is my shirt
on a day a child
calls me by colour
not by other

the act of being
is an act of seeing

yet

i' m foreign i tell
a woman in a
kimono in the toilets
of the bookstore

i don' t care
she says

where' s the door?

merit,
as blind
as unseeing

or hardly enough.

Gender and disability by Jane Joritz-Nakagawa
janejoritznakagawa@gmail.com

THANKS to Persimmon Tree, a vetted journal that exclusively publishes the work of women over 60, for publishing the following essay in verse in their “short takes” section:

title: my non-heroic, non-inspirational tale

my right leg
is much larger
than the left

in its white bandage
my body bent
forward and to the right

no more catcalls
only blank stares
stares that burn a hole in you

but not in me
i was diagnosed
with fibromyalgia

in middle age
although the symptoms
were apparent since childhood

during cancer
in 2015 and 2018
i prayed

first to live
then not to cut my genitals
then not to cut too much

then not to take everything
few wishes are granted
in this life

you say i am a hero an inspiration
the bravest person you know
i am none of these

just an ordinary person
who poops and pees
like everybody else

who has a colostomy
and a urostomy
into plastic bags that stink itch and leak

sometimes gas fills my
colostomy bag so that it looks
like a large balloon under

my clothes that
even my gargantuan tunics
and flare skirts can't hide

i am tired
of hiding the facts
i have no bladder

no anus no rectum
no ovaries no uterus nor fallopian tubes
no vagina no vulva at all

the doctor
stretched my skin
and sewed me shut

i named my colostomy stoma
"my meat" (i am a vegan) and my other
stoma "plumdrop"

i thought of naming my scars
but thought better of it
too busy maybe

am i now the plus in LGBTQAIplus
if not also the B

yet I was an A student

i can't scratch

my itchy peristomal skin

i can't put back my clitoris

but i'm here to tell you

i just turned sixty and i'm

alive alive alive

I wrote this poem in response to a call for submissions on the topic of heroes. I have been struggling with my own gender identity and self-esteem since major surgery in 2018 that “erased” much of what physically makes a person female. I found my confidence began to wane but started to feel better after joining a gym yet I also experienced discrimination at the gym. I wasn't sure if the discrimination was xenophobia or ableism or both. But apparently some people felt there was no room for my white disabled body in that space. This made a difficult situation even harder for me. I realized I had to overcome not only my own fears but deal with other people's. In the gym and pool it is impossible to hide some of the ways in which I physically differ from others.

People fear disability because it signals their own fear of death and/or deterioration or fear of powerlessness. However, many people are going to live long lives and will at some point face disability even if simply disability related to the aging process. When one considers the large percent of elderly people we have in Japan the number of disabled individuals living here is not small. On television it was announced the other day that 15% of the world's population is disabled. I don't know if that is a reliable figure or not.

I read a short comment in writing by a university student who identifies as male but likes to wear make up. “Why do they hate me?” he writes. I realize how strongly some people react to those who are different for any reason. Growing up in the USA when I did, people were encouraged to be themselves and being different was in many instances construed positively (to be unique as good/creative versus “typical” /like everybody else), although certainly not in all situations. There was and is in the USA a lot of discrimination against people for various reasons including race, gender, disability and other reasons. The same is true in Japan. However Japan is more of a rule-oriented society and in that regard being different can mean breaking rules and breaking rules is intolerable for some Japanese. NHK has been trying to educate people about disability through some of its programming like Heart Net including the TV program bari-bara (“barrier free variety show” which always features people with disabilities and sometimes other minorities and commentators including LGBT citizens, Japanese who don’ t look Japanese, etc.). However the effects this programming has on the general public is unknown. Some like NHK and others view it as government propaganda. Although I like some of the programming I dislike when NHK tries to turn people living with disabilities into inspiration porn. For example, after a show which includes an animated segment of a short story featuring a disabled person accompanied by music written by a Japanese pop star, the words “anata no hero wa dare desu ka” appear and are spoken aloud. Most people with disabilities want to be treated like everybody else, neither as heroic nor pitiful.

From the ages of 16 to 49 I suffered from disabling menstrual pain. I was raised not to talk about such things; when I once did with a Chicago employer I was told by my male boss I might not be healthy enough to keep my job. After that I never told an employer and if seen to be unwell would say I had back pain (I did have that too so I was not lying, I was simply omitting details that I was afraid to reveal for fear of ridicule or dismissal/firing). Then I went through a

very difficult menopause which worsened my fibromyalgia. I found a rheumatologist who helped me, after quitting my full time tenured university job which seemed too hectic for my disabled body to bear. Subsequently I was diagnosed with gynecological cancer.

Sylvia Plath wrote in her diary “being born a woman is my awful tragedy. . . .” (1982, p. 30). She was referring to being trapped by social norms of her day. I used to agree with that statement, but due to my physical health problems (fibromyalgia is mainly diagnosed in women not men, men don’ t have menstrual periods nor do they have vulvar or vaginal cancer, though of course they have their own problems). I never really wanted to be anything else however, other than healthier than I am. But I am not ashamed of who or what I am!

The body positivity movement has helped me accept the new me after a so-called ultra-radical mutilating surgery. Having a diagnosis of fibromyalgia of which there is now biological proof (people used to think it was not a real diagnosis or did not exist) also helps me to realize those health problems are not ” all in my head” as I was told more than once in the past.

I have recently seen two TED talks by women, one of whom said we need to talk openly about menstruation, and the 2nd about menopause and support women in the workplace who are ill for such reasons. There is much work to do in this regard especially in male-dominated work environments in many parts of the globe including. Our female students need this support as much as teachers.

I am dreaming of a space where my white disabled body will not be viewed as a threat. None of my friends seem to have a problem with it. But people who don’ t know me sometimes react in fear or rejection. I recommend a book titled *The Rejected Body*, and thank GALE member Diane Nagatomo for gifting

me this book from her late colleague's personal library at Ochanomizu University some years ago, to help educate the able-bodied about issues important to those of us with disabilities.

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Jane Joritz-Nakagawa is the author of ten books of poetry as well as chapbooks, numerous academic and artistic publications including fiction, non-fiction and cross-genre work. She will teach English and history of English literature in autumn 2021 at Shizuoka University and will guest lecture in an American culture course at Tokoha University. She is a full time researcher who teaches and writes part time. Her main areas of interest are pedagogy, feminism, literature and disability. Her most recent book titled *Plan B Audio* features photography by Susan Laura Sullivan. It has been reviewed in *Tears in Fence (UK)*, *Longpoem Magazine (UK)*, *Wordgathering (USA)*, *the GALE Journal*, and a review is forthcoming in *Transnational Literature (Australia)*.

***The Thinking Woman*. Julienne van Loon. US: Rutgers University Press, 2020.
256pp**

NSW: New South Books, 2019, 256pp

**Reviewed by Susan Laura Sullivan
Tokai University**

Julienne van Loon writes of cycling full speed down a steep hill in the outer-suburbs of greater Perth, and of leaning into the thrill and freedom of the speed and motion, against all advice to the contrary. At that moment, she

viscerally leans into herself and away from much of the fear imprinted onto her life from childhood, and away from the systemic violence against, and negation of, women that exists as an everyday occurrence in many of our lives.

On the night before I'd read that chapter, I'd hopped on my bicycle in an attempt to ride and try and get away from myself, so van Loon's image really free-pedalled its way home. Possibly the thing that the *Thinking Woman* does best is return its readers to, and reveal to them, a home, one that maybe has never been allowed but has always been in existence; each dweller's abode influenced by their own particular patterns, wants and needs. That theme will be returned to shortly.

Women think. Of course they do, and have done so throughout history, recorded or otherwise. However, the fact remains that so little female-originated philosophy and thought gets recorded or preserved or even encouraged, that van Loon found herself needing to branch out from her initial intention of exploring the thoughts and lives of living women philosophers to exploring women thinkers in general due to a paucity of the former in official or recognised form and vocation.

As Anne Summer's states in the introduction, contemplation and philosophies can guide us at particular moments throughout our lives and offer solace and means of understanding. But not much popularly known or available wears a female face. Accordingly, many educators realise that positive discrimination needs to be enacted because the dominant paradigm allows little room for differing viewpoints, even and especially unconsciously.

When titles overtly include a gendered perspective it can mean that male readers overlook works featuring that gender. Along with most of us, they have been brought up to equate the 'Great Philosophers' (generally white and male) as the sole representatives of philosophy. What is not too 'other' for female readers (the canon, et cetera) can be too 'other' for many male readers. Therefore, the contents of publications with "woman" or related terms in the title are often not considered *by them* as relevant *to them*.

However, females have been reading 'male-driven' philosophy and thoughts for many years, especially as they have been the primary options and, as such, the absence of other voices is not always obvious. Even that of half the world's population. This is a long-winded way of saying that this is a

book for everyone, but one that will probably attract more female readers than men due to the disparity described above.

Regardless, van Loon achieves what she sets out to do, which was wanting “...to write a companionable book that validates the work of living female thinkers and at the same time provides its readers with a sense that the questions those thinkers are asking are not so different from those we all ponder from time to time” (p. 5).

The Thinking Woman is divided into six sections: *Love*, *Play*, *Work*, *Fear*, *Wonder* and *Friendship*. Van Loon’s own life story and reflections interweave the text, which immediately makes the text relatable.

A strength of the work throughout, as mentioned above, is its attention to the gardens and kitchens and home spaces of the interviewees; the domestic not detracting from the discussion, but adding to it. This is important. When writing about domestic violence campaigner, Rosie Batty, in the section on fear, van Loon describes how much Batty’s own fears and concerns about her estranged partner’s erratic behaviour, and its negative impact on the life of her son and herself, were ignored, culminating in the devastating murder of their son by her ex.

As a juvenile, van Loon had her own concerns summarily dismissed by police officers called to an obvious act of domestic violence at her family home. It was the last time she contacted the police regarding family affairs but not the last act of violence.

Therefore, it is crucial to see these private places as part of a public and general exploration of women’s thoughts and lives, and that these thoughts can apply to or be understood by us all—that they are not limited to a female domestic sphere. As much as there are valid anxieties about possible invasions of privacy, when violence emboldened by that privacy is endorsed (by lack of visibility and of action against it), that privacy should be made public. Let the lives and contributions of women be seen. And valued. And protected.

Fear is dealt with in the fourth chapter with the thoughts of Rosie Batty, Helen Caldicott and Julia Kristeva. In the first chapter, Laura Kipnis speaks on love and the labour of *love*, literally. Is it worth it, the societal expectation of sacrifice for relationships? Siri Hustvedt expounds on *play*. Nancy Holmstrom discusses *work*, Mariana Warner explores the joy and necessity of *wonder* and Rosi Braidotti, the interconnectedness of *friendship*.

The linking of life and our connection to it through protest, childhood concerns, nature and biology, lends this publication a tremendous holistic strength of reaffirming humanity's role in the life cycle, and also our impact on it, and its impact on us.

There is wonder in the way we can find love, growth, and aspects of ourself through friendships and other elements of life, but with the death of an important and formative university friend of van Loon's—one particularly vulnerable and brilliant due to mental illness—the shape of our wonder, the paths of our friendships, the ways in which we succumb to fear—or overcome or work with it; the forms of love that we find and foster, and the dissociation of personal into aspects of profit when it comes to employment, and then the opportunities or not to play, illustrate that life is constant *and* precarious. As van Loon says “For women [...] freedom is a perpetually contested concept” (p. 92). But not unknown, and *The Thinking Woman* displays the myriad of ways we strive to maintain our freedom and to survive and flourish brilliantly.

Susan Laura Sullivan is a co-editor of the award winning anthology, *Women of a Certain Age* (Fremantle Press, 2018). Her research interests include creativity, lifelong learning and student autonomy.

8. STUDENT VOICES

Reports by four undergraduates follow (--ed.)

Feminism by Risa Hirano

Hello, everyone. Today, I will talk to you about feminism. This is quite sudden, but do you know “HeForShe”? What do you imagine from the word “feminism”?

“HeForShe” is the campaign that the United Nations launched in 2014. UN women leads it for men to rise up for gender equality and women's empowerment.

You might think that feminists dislike men, and only women have the problem of gender inequality. However, feminism is the belief that men and women should have equal rights and opportunities. I think many men also encounter

difficulties on the gender stereotypes. So, “gender inequality is that men are advantaged, and women are disadvantaged.” That is not necessarily true.

And, in the world, especially in Africa and West Asia, gender inequality is much larger than Japan. It is difficult for women to receive elementary education, get a job and be involved in politics.

Goodwill Ambassador for UN women, Emma Watson said, “If we stop defining each other by what we are not, and start defining ourselves by who we are, we can all be freer, and this is what ‘HeForShe’ is about. It is about freedom.”

I think we have to abolish gender stereotypes all over the world, but it is not easy to change them quickly. So, I have an idea. Let’s not make a fool of anyone. That is it. I believe that if we value individual, we can get gender equality and better world. Thank you.

Gender by Mana Yamauchi

I really appreciate giving me your precious time. Today, I’ d like to talk about gender. When you are asked what gender is in the first place, can you answer immediately? If you know it, it’ s difficult to explain in words. Gender is the gender that is socially and culturally formed. Especially, I would like to talk to you about two topics, gender discrimination and LGBT.

First of all, I will talk about gender discrimination. Have you ever felt gender discrimination? For example, the idea that it is the role of men to work outside and support their families and the role of women to give birth and raise children is gender inequality. The wage gap between men and women is also a global problem. In a familiar example, it is natural for women to make up. It is natural for men to shave facial hair. What is the natural? We have to take the stereotype that it is the natural. The proportion of women in parliament is said to represent the current state of discrimination against women in that country. As of January 2015, the percentage of female parliamentarians in the Japanese Diet is only 9.5%. Japan ranked 153rd out of 190 countries surveyed. Today, the proportion of female parliamentarians in Japan is

gradually increasing, but the disparity is quite large when compared to other countries in the world.

Second, I will talk about LGBT. LGBT is an acronym for lesbian, gay, bisexual, and transgender. Have you ever thought about your own gender? I think that in many cases, I chose either male or female in the questionnaire. Why are there only two options? When I was little, I told my father, "Help my mom with the housework because I'm a girl. It was often said. The word "because it's a girl" or "because it's a boy" is a devil's word. Why do we have to be restricted by gender? There are more than just two genders, male or female. Like the word LGBT, there are other people who call it questioning or asexual. Many people do not know that there are various genders other than men or women, which makes it difficult to live in a society.

Social gender differences are often unknowingly defined by the values, traditions and customs of the local people. Society and companies are also influenced by this way of thinking. It is also important for the government to create laws and regulations to solve gender issues. It is more important for us to acquire more sexual knowledge. If each person abandons the stereotypes about sexuality, it will be a society where everyone can live comfortably. I believe that one day everyone will be able to laugh without hiding their hobbies and sexual orientation.

Reference: Retrieved July 12,2021

from:

https://gooddo.jp/magazine/gender_equality/discrimination_against_women/11760/

Body Shaming : “Don’ t Let The Word Kill The Soul”

by Thảo Thiện

Have you ever heard from others, or said to yourself: "you are too thin", "you are too fat", "you are ugly", "you are disgusting"? If you did, you yourself have been body shamed.

So, what is body shaming?

Body shaming means the action or practice of mocking or stigmatizing someone by making critical comments about the shape, size, or appearance of their body (Oxford English and Spanish Dictionary).

Body shaming is one of the biggest problems in today's generation. There are many people using language or action to denigrate, judge, or comment maliciously about another's appearance just to make themselves feel better about their own bodies.

Body shaming is a common phenomenon. It is in magazines, newspapers, TV shows, movies, conversations between friends, on the Internet, and on social networking sites. In other words, body shaming occurs around us, anywhere and to anyone.

According to Erika Vargas-the Adolescent IOP Clinician at Walden's Braintree clinic :

Body shaming manifests itself in many ways:

- 1) Self-criticism of appearance, through evaluation or comparison with others. (e.g. I'm ugly).
- 2) Criticize the appearance of others in front of them (Example: you are fat, you need to eat more, you look like a stick).
- 3) Criticize other people's looks without them knowing. (Example: Look what she wearing today? At least you don't look like her).

No matter how this manifests, it often leads to comparison and shame and perpetuates the idea that people should be judged mainly for their physical features.

(Erika Vargas,2019, Body Shaming: What Is It & Why Do We Do It?)

Consequences of body shaming :

In any form, body shaming is an act worthy of condemnation and should be eliminated because of its incalculable harm. Those words seem harmless but make the listener feel extremely uncomfortable, offended, and even cause suicide. Hearing too many such rude comments, the victims of body shaming

gradually believe that they aren't good or beautiful enough. As a result, they also use negative sentences to criticize themselves.

Body shaming not only kills the soul, confidence but also kills precious human life. The press and the media have shown some cases of body shaming causing serious consequences.

I used to be a victim of body shaming.

I grew up in a society where people think it's okay to body shame each other. All of my life, every single day I've been derided because of overweight. Some women - actually my old friends like to joke about my physical appearances. They said my eyes are too small, my body is too big, and I need to cover up my freckles. They tease me for lacking the so-called womanly curves, that I don't have any beauty standards of the new generation or criticize my choice of make-up and dress. And then they cover it up, excuse themselves by saying: "I don't mean to judge", "You're too sensitive", "We just joking around". But it is not okay to joke around about a person's body. Feeling ashamed about the body is what many people struggle with, it's not a joke.

I overthought other people's judgments about me and started hating myself. I spend my time lost in self-critical thoughts, despising my body, and comparing myself to others. I found every method to achieve the desired weight and appearance through fasting, taking weight loss pills. I lost all my confidence, I ruined myself.

How to overcome body shaming?

Ignoring other negative people's judgments about ourselves is something we should do. We cannot control the actions and comments of others, but we can prevent ourselves from entering the vicious cycle of body shaming by learning how to love ourselves. It does not matter if you are someone who easily gains weight or hard to get plump, as long as you have worked hard to perfect yourself.

If you are short, do not have fair complexion, your teeth are not shiny, and your face is not V-line, that's fine. Do not make yourself a victim of body shaming.

Conclusion:

Someone once said that :

“No one is born ugly, the problem is that we live in a judgmental society.”

And as what Kim Nam Joon-the leader of BTS-the biggest boy band in the world once said:

“I am not perfect, but I am limited edition” .

(Kim Nam Joon, 2015, Do you' MV)

I realize that everyone was born with a different appearance; every individual has their own standard of beauty. You need to admit that fat, tall, short, or thin are not insults but just characteristics. People call you thin, fat, skinny, short, old, tall, ugly...just because they completely fail to see our souls. The size of your body should not determine the person you are. If you don't fit into this generation's standard of beauty, then let create your own standard.

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What is normal? by Momoka Iwata

In these days, gender issues are covered in a lot of news and reforms are taking place in a various place.

I think the reason for that is the influence of one person. The name of this person is Idegami Baku. Do you know about Idegami Baku? I want everyone to know about Baku from now on. Idegami Baku has a gender identity disorder. Baku was born as a boy, but unlike other boys, Baku liked cute things and playing house like a girl. Many people treated Baku as a strange guy when they saw the appearance of Baku. Baku felt very hurt because Baku couldn't understand why everyone felt bad about Baku. Then, the message of Baku's mother helped Baku. What do you think Baku's mother said to Baku? That was `Accept yourself just the way you are.` It's a very nice word, isn't it? Baku wrote the feeling when Baku received this word as follows in the essay.

I thought I will decide for myself what I find fun, what I like, what is important. From that moment on, my world began to color little by little. The world that was supported to be monochrome has bright light. It started to color beautifully. I felt like I knew it clearly. `

<https://mi-mollet.com>)

Baku has lived honestly with own feelings since then. For example, Baku decided to grow Baku's hair and make-up and live like a girl. Now, Baku is active as a model. Its appearance attracts many people, and it encourages many people. I am one of them.

The world is beginning to change little by little as Baku takes the courage to talk about own experiences and feelings in front of a large number of people. As I mentioned before, a lot of reforms are underway to solve gender problems. For example, in the old days, the type of the school uniform was decided by gender, however, the girl can choose pants instead of the skirts and the boy can choose skirts instead of pants at many schools now. I think we should do more reforms for many people to live as it is. Why toilet is divided between boys and girls? Why are changing rooms only available for women?

Is there anything around you that is gender-specific? What you usually take for granted may be discrimination. If you notice something, try to speak out like Baku. I'm sure it will be the first step to change the world.

9. Member news and upcoming events

GALE MEMBER NEWS

Susan Laura Sullivan's review of Michael Bradley's *Coniston* was published in *Limina: A Journal of Historical and Cultural Studies*, Volume 26.2 (2021) https://www.limina.arts.uwa.edu.au/___data/assets/pdf_file/0004/3660457/Limina_Vol26-2-R04_Sullivan_Review_Bradley_Coniston.pdf

Jane Joritz-Nakagawa's essay in verse (see Gender and disability in this newsletter) "my non-inspirational non-heroic tale" was published in *Persimmon Tree*, Summer, 2021. Her review of Steve Seidenberg's poetry book *plain sight* was published by *The Argotist Online*. A review by Australian poet Pam Brown of her poetry book, featuring photography by Susan Laura Sullivan, titled *Plan B Audio*, is forthcoming in *Transcultural Literature*. The book is on sale at Amazon. A review by British poet Frances Presley appeared in Long Poem Magazine: <http://longpoemmagazine.org.uk/reviews/jane-joritz-nakagawa-plan-b-audio-and-steven-hitchens-the-lager-kilns/> and Diane R. Wiener reviewed it for Wordgathering: <https://wordgathering.com/vol14/issue3/reviews/joritz-nakagawa/>. Greg Goodmacher reviewed it for GALE Journal.

Suzanne Kamata will be speaking at the Japan Writers Conference this year.

UPCOMING EVENTS

Japan Writers Conference 2021 will be held in October. Visit their website for details: <http://japanwritersconference.org/>

The national JALT conference will be held online on November 12 through 15, 2021. The title of the **GALE SIG Forum** is “Reflections and New Perspectives on Gender Awareness.” It will be moderated by Quenby Hoffmann Aoki and feature speakers Anna Walker, Elisabeth Williams, Jackson Lee, and Carey-Finn Maeda.

For more information about the conference visit <https://jalt.org/conference/jalt2021>.